THE METROPOLITAN MUSEUM OF ART
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Walpole galleries
Sale catalogues

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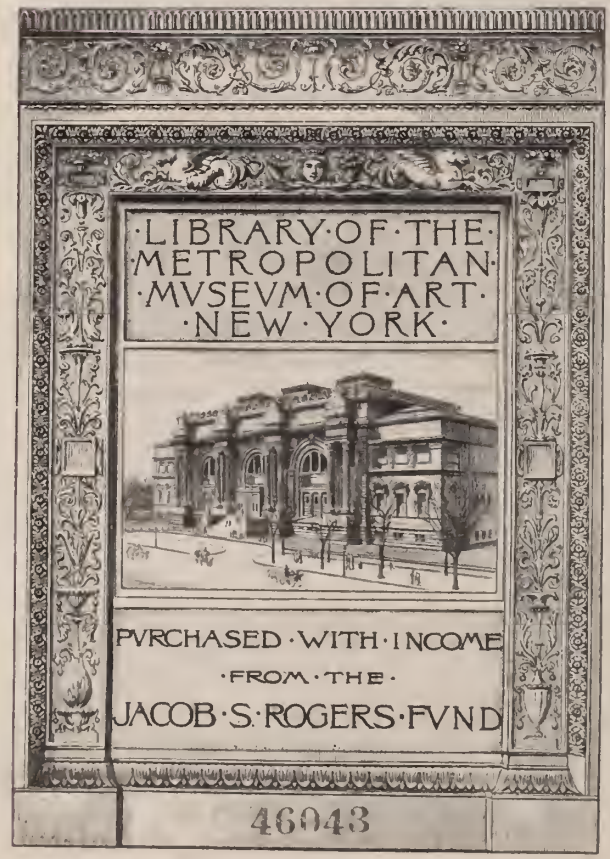

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THE FINE REFERENCE LIBRARY

— ON —

JAPANESE PRINT COLLECTING

OF

F. EDWIN CHURCH

NEW YORK

With Two Exhibition Cases of Japanese Wood

Sold simultaneously
with the
Color Prints from the Bremen Museum

ON FRIDAY AND SATURDAY EVENINGS,
NOVEMBER 10, 11, 1922
At 8 O'clock

The Walpole Galleries

12 West 48th Street New York, N. Y.

Telephone Bryant 4140

Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at $1.00 each after the sale.

THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

THE FINE
REFERENCE LIBRARY
ON
JAPANESE PRINT COLLECTING
OF
F. EDWIN CHURCH
NEW YORK

Among books excessively rare and of
great importance are

The Vignier & Inada Paris Catalogue (4 parts, Primitives; Harunobu: Hokusai and Yeishi; Toyokuni and Hiroshige) undoubtedly the rarest and at the same time the foundation book of any Reference Library on Japanese Prints: Fenollosa's folio Outline of Ukiyoye, printed in Tokyo in 1901 and superbly illustrated in colored reproductions: Joly's Legend in Japanese Art with a page of the original ms.: the five-volume "Masterpieces of Ukiyoye," published by Tajima in Tokyo 1907-9; Kurth's Sharaku, Utamaro and Harunobu: the German, English and French editions of Von Seidlitz: Anderson, Giles, Arthur Morrison, Strange, Stewart and Dick; the De Luxe Catalogues of Barbontau, Mosle, Gillot and Hayashi; the rare Lemoisne articles bound up from the Beaux-Arts; F. V. Dickins almost unknown work on Hokusai's Masterpiece "100 Views of Fuji," published in 1880; all of the important English, French and American sale catalogues, many of them priced, and some with names, etc.,

and

Two Exhibition or Book Cases of light Japanese Wood

TO BE SOLD AT 8 O'CLOCK
ON FRIDAY AND SATURDAY EVENINGS.
NOVEMBER 10, 11, 1922

In two sessions, immediately preceding the sale of the Japanese Color Prints from the Bremen Museum.

The Walpole Galleries

12 West 48th Street New York, N. Y.

Telephone Bryant 4140

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REFERENCE LIBRARY ON JAPANESE PRINT COLLECTING

—OF—

MR. F. EDWIN CHURCH

NOS. 1-60 SOLD ON FRIDAY NIGHT AT 8 O'CLOCK IMMEDIATELY PRECEDING THE FIRST SESSION OF THE JAPANESE COLOR PRINTS FROM THE BREMEN MUSEUM

1. AKIYAMA (AISABURO). A Brief History of Pictorial Japan (142 artists are listed with biographies). 14 *plates*. 8vo, Japanese binding. Tokyo (1919).

2. AKIYAMA (AISABURO). Pagodas in Sunrise Land. 24 *plates of famous Pagodas, including the Shari To with the Bones of Buddha.* 8vo. decorated silk boards, gilt top. Tokyo, 1915.

3. AMSDEN (DORA). Impressions of Ukiyo-ye; the School of the Japanese Colour-Print Artist. 15 *plates.* Sq. 12mo, Japanese fashion binding. San Francisco (1905).
   Revised edition.

4. ANDERSON (W.). Japanese Wood Engravings, their History. Technique and Characteristics. *Illustrated after Harunobu, Utamaro, Shuncho. etc., in colors and plain.* Roy. 8vo. (Portfolio mongraph.) Half morocco, gilt top. London, 1895.
   Very scarce, long out of print and much sought for. Strange says, "All lovers of Japanese Art are under an inestimable debt to Prof. Anderson."

5. APPLETON (COL. H.). Sale catalogue of Japanese Colour Prints. 675 lots. 30 *plates reproducing* 40 *prints.* 8vo, wrappers. London: Sotheby, June, 1910.

6. ARTS AND TREASURES OF JAPAN. Two numbers of this Japanese Magazine, published about 1890 by Yasuda. Numerous colored illustrations including Utamaro, Harunobu, Shunsho, etc., in the original size and color; the different styles of the courtesans of Osaka, Tokyo and Kyoto, etc. 2 pcs., tall 8vo.

7. AUBERT (LOUIS). Les Maitres de l'Estampe Japonaise. 55 *full-page reproductions.* Thick 8vo, wrappers. Paris, 1914.

The illustrations reproduce some of the rarest and finest of Japanese prints from noted collections.

8. AUDSLEY (G. A.). The Ornamental Arts of Japan. *Illustrated with 100 magnificent plates, mostly in gold and colors of Color Prints. Lacquers. Cloisonne Enamels, Embroideries, Paintings, Metal Work, many text illustrations, etc.* Complete in four folio portfolios. New York, 1883-5.

One of the Limited Subscriber's copies. The original edition as issued.

9. BARBOUTAU COLLECTION. Biographies des Artistes Japonais dont les Oeuvres figurent dans la Collection Pierre Barboutau. Tome I'er: Peintures: Tome II, Estampes et Objets d'Art. *Profusely and superbly illustrated with hundreds of prints after Sharaku, Moronobu, Kiyomitsu, and other primitive masters, the great artists, Haronubu, Koriusai, Kiyonaga, Shunsho, Hokusai, Hiroshige, etc., also the finest paintings from the earliest period.* 2 vols., large 4to. wrappers. Amsterdam. De Vries, 1905.

No. 76 of the limited issue on "papier velin" and one of the rarest and most desirable of works of reference on Japanese color prints with valuable bibliographies and many illuminative notes.

The First Barboutau Sale, and the most important.

10. BARBOUTAU COLLECTION. Art Japonais: Estampes Anciennes, 552 lots, *illustrated*, Hotel Drouot 1911: Objets d'Art, Estampes, Peintures, Tissus Anciens, *illustrated catalogue including* 816 *numbers of Japanese Color Prints*, Paris. Hotel Drouot, 1908. Tall 8vo, cloth.

The two sales Catalogues, profusely illustrated, bound together in one volume.

11. BARBOUTAU (PIERRE). Les Peintres Populaires du Japon. Tome I. Premier Fascicule (all published). *Illustrated in colors.* 4to. unbound. wrappers. Paris, 1914.

The text Contains Pages 1 to 40 only, with a foreword by M. Vever, and 34 plates. The plates are done from original wood blocks just as carefully as in ancient times, and the 20 plates in colors included are therefore genuine Japanese Color prints made with the greatest fidelity after the originals. All published. Owing to the death of M. Barboutau, the work was never completed.

12. BARCLAY (F. G.). Sale catalogue of Japanese Prints of the best periods. 737 lots. 25 *full-page reproductions.* 8vo, wrappers. London: Sotheby. March. 1910.

13. BING (S). ARTISTIC JAPAN. A Monthly Illustrated Journal of Arts and Industries. English Edition by M. B. Huish. *With all the fine plates, more than 80 being in colors after the originals from the finest examples of Japanese Art.* 6 vols., folio, cloth. London. 1888-1891.

Superbly produced: the contributions by such distinguished critics as Anderson, Burty, Gonse, Duret, and De Goncourt, representing the best critical articles of recent years on the rise and influence of Japanese art.

14. BINYON (LAURENCE). Painting in the Far East, an Introduction to the History of Pictorial Art in Asia, especially China and Japan. *Illustrations from fine originals and Index.* Sq. tall 8vo, gilt top, uncut. London, 1913.

25 pages are devoted to the color prints of Japan: Binyon is an accepted authority on the subject. The second edition, revised.

15. BIRD AND FLOWER BOOKS. Shinryo Koni; Shotei Watanabe, and Kashu Numata. Illustrated with colored plates: Cock and Hen, Wild Geese in Snow, White Parrot and Wild Bean, Blackbirds and Pendant Cherry, Pheasants and Plum, Dove and Hibiscus, etc. 3 vols., tall 8vo (recent publications).

16. BLANCHARD (MRS. J. O.) COLLECTION. American Art Galleries. 1916. 8vo. Foreword by F. W. Gookin.

The official record: Priced and names of buyers in ink. A scarce catalogue now unprocurable and in demand for the beauty and originality of the text and the wealth of illustration. The collection was formed with the expert assistance of Mr. J. S. Happer. Profusely illustrated.

This beautiful catalogue did more than any thing else to arouse interest and make new collectors of Japanese Prints.

17. BLONDEAU (PAUL). Sale Catalogue of Japanese Colour Prints, Drawings, Books and Art Objects. 529 lots. 24 *plates reproducing* 36 *prints.* 8vo, wrappers. London: Sotheby, April, 1910.

Priced and named.

18. BORIE (MRS. ADOLPHE) COLLECTION. Walpole Galleries. 1919. *Many illustrations.* Priced.

A fine collection selected with the assistance of Mr. J. S. Happer.

19. BULLETIN DE LA SOC. FRANCO-JAPONAISE DE PARIS. The number for Sept.-Dec., 1911. 8vo, wrappers. Paris, 1911.

Contains illustrated articles by Paul Mallon on "Les Primitifs," Miyamoto on "Les No, Drames Lyriques"; Moller's Chronique des Expositions et Ventes, etc.

20. CAMONDO (ISAAC DE). Musee du Louvre: catalogue de la collection Isaac de Camondo. (Including about 400 Japanese prints of which eight are reproduced.) 12mo, wrappers. Paris, n. d. (ca. 1913).

21. CLARKE (J. THACHER). Sale catalogue of Japanese Colour Prints. Surimono. Illustrated Books and Kakemono. 600 lots. 9 *plates reproducing* 32 *prints.* 8vo, wrappers. London: Sotheby, May and June. 1921.

22. CREWDSON (WILSON). Sale catalogue of a collection of Japanese Colour Prints. Books and Pictures. 453 lots. 8vo, wrappers. London: Sotheby. March. 1919.

23. DANCKWERTS (W. O.). Sale catalogue of Japanese Colour Prints. 600 lots. 18 *plates reproducing* 45 *prints.* 8vo, wrappers. London: Sotheby, July, 1914.

A fine collection of rarities, seventy Utamaro, thirty Harunobu, etc. Priced and named.

24. DARMON (J. E.). Repertoire des Estampes Japonaises. 12 *plates of fine examples of Utamaro, Kiyonaga, etc., Bibliography, signatures and key.* Tall 8vo, limp boards, uncut. Paris, n. d. (1922). Uncut and unopened.

53 of the best known artists are made the subject of Prof. Morance "Aide Memoire" series, and Artists, signatures, their famous works, prices at recent sales, biographies and bibliographies are given.

25. DICK (STEWART). Arts and Crafts of Old Japan. 30 *illustrations of Prints. Paintings. Lacquer. etc.* 8vo. Chicago, 1909.

A book for the amateur, one of the best.

26. DICK (STEWART). Arts et Metiers de l'Ancien Japon . . . precede d'une Preface par R. Petrucci. 200 *illustrations, one in colors.* Sm. 4to, pictorial wrappers, uncut, pp. 183. Paris and Brussels, 1914.

A French translation of Mr. Dick's valuable work, one of the best on the subject.

27. DRAWINGS. BOOK OF 22 ORIGINAL JAPANESE DRAWINGS. Done with the freedom of a gifted brush: Philosopher in Meditation, Fox Wedding, a Stork, a Lotus bud and leaf, a Peony spray, Moonrise, etc., among other subjects. Sm. folio. Unsigned.

28. EXHIBITION OR BOOK CASE. Glass top, sides and sliding doors. Handsomely made of light colored (Japanese) wood, either chestnut or maple, the back lined with champagne-colored pongee: two bottom drawers and sliding shelves for exhibition of a tall vase, low bracket feet. H. 5 ft., W. 4 ft. 3 ins., D. 22 ins.

Arranged interchangeably, with 4 glass shelves for the exhibition of art objects and 5 wooden shelves for books.

This and the following sold one with the privilege of both at the same price.

29. EXHIBITION OR BOOK CASE. To match the preceding.

30. EXPOSITION DE LA GRAVURE JAPONAISE. A l'Ecole des Beaux-Arts. Mai, 1890. 725 prints and 428 books. 10 *plates, some colored.* Tall 8vo, wrappers. Paris, 1890.

31. FENOLLOSA (E. F.). An Outline of the History of Ukiyo-ye. *Illustrated with 20 full-page reproductions in Japanese Wood Engravings, including Choshun's Courtesan by a River,* 1700: *Harunobu's "Mouse Toy"; Kiyonaga's Courtesan and Iris Pond,"* 1786: *Yeishi's "Beauties in Purple" and Shunzan's Beauties in Pink; filling out the cycle with Hiroshige's "Maples of Mama," in the exact colors of the originals.* Folio. Japanese native cloth, printed on Japanese thick paper on one side of the sheet only. Tokyo: Kobayashi. 1901.

EXCESSIVELY RARE, no record of any copy having appeared previously in the auction room. The value of Fenollosa's criticisms is that he analyses the history of the art, step by step in chronological sequence, using these magnificent examples as his illustrations and never overlooking the human interest as when he translates the verse on the Harunobu, which shows a girl turning from her work to examine the Mouse toy shown her by her lover:

"I've dusted as our Mother bade
And yet have left one stain.
How could I brush the pine-tree shade
From off the window-pane?"

"adding an exquisite literary charm to what is already a visual delight."

32. FENOLLOSA (E. F.). The Masters of Ukiyoye, a complete historical description of Japanese Paintings and Color Prints of the Genre School. Foreword by F. W. Gookin. 8vo, boards. New York, 1896.

Describing in full the 447 prints exhibited in New York in 1896 by W. H. Ketcham in the Fine Arts Building. Out of print and now regarded as the most valuable contribution to the study of Japanese Prints as written by the foremost American critic and student of prints.

33. FENOLLOSA (E. F.). Epochs of Chinese and Japanese Art. an Outline History of East Asiatic Design. 2 vols., 4to, uncut. N. Y. and London (1913).

3.

By the great authority on Japanese Art, and profusely illustrated with plates, some in colors after the finest examples. Prof. Fenollosa's position in the Imperial Museum Tokyo gave him exceptional opportunities to secure and comment on the rare and exceptional imprints, paintings, carvings and other artistic mediums.

34. FICKE (A. D.) SALE CATALOGUE. Rare and Valuable Japanese Color Prints, *profusely illustrated.* 8vo, wrappers, worn. American Art Galleries, 1920.

7.

Priced. Written by Mr. Ficke, author of "Chats on Japanese Prints," and celebrated as one of the most successful sales ever held in this country.

35. FOUKOUCHI (M. AND OTHERS). Histoire de l'Art du Japon. Ouvrage publie par la Commission Imperiale du Japon a l'Exposition Universelle de Paris, 1900. Forewords by T. Hayashi, Baron Kouki, and others. *Fully illustrated folio*; vellum gilt back, gilt top. Paris, 1900.

105.

As this was practically the first important public appearance of Japan in Western eyes, the rarest and most superb examples of her arts and adornments were included, which they state they try to make as typical as their sacred mountain Fuji is dear to the heart of Japan. The size of the book lends itself to valuable reproductions and there are 84 superb plates in color heightened with gold or sepia, and as many more illustrations in the text of their renditions of Buddha, their paintings, lacquer, guards, netsukes, swords, and textiles.

36. GENTHE SALE CATALOGUE. 400 Japanese Color Prints collected by Arnold Genthe. 24 *plates illus.* 56 *prints and priced.* Tall 8vo, cloth. New York: Anderson's, 1917.

2.50

Ranked as one of the most successful sales ever held, and an unusual catalogue for a public sale with glossary of Japanese Terms, and expert descriptions.

37. GILES (HERBERT A.). An Introduction to the History of Chinese Pictorial Art. 23 *illustrations.* 2nd edition, enlarged. Tall 8vo, wrappers, pp. 218. London, 1918.

5.50

Giles is Chinese professor at Cambridge, England, and his books are authoritative and there is a constant demand for them.

38. GILLOT (CHARLES) JAPANESE PRINTS. Estampes Japonaises et Livres Illustres. *Profusely illustrated with full page and text illustrations.* 4to, wrappers. Paris: Hotel Drouot, 1904.

5.50

Edition de luxe, and a noted collection, containing 25 Sharaku, 50 Kyonaga, 70 Harunobu: 172 Primitives: 2 Choki: 100 Utamaro, etc.

39. GILLOT (CHARLES). Objects of art. Objets d'Art et Peintures d'Extreme-Orient. Foreword by Gaston Migeon. *Profusely illustrated in full page and text illustrations of the finest objects of Lacquer, Bronzes, Cloisonne, Arms, Netsuke, Pottery, etc.* 4to. cloth, broken, but otherwise fresh and sound Paris: Duran-Ruel. 1904.

More than 2,000 objects are described, in index of artists is given and a valuable index of Buddhistic terms with explanatory notes.

40. GOOKIN (F. W.). Japanese Colour-Prints and their Designers . . . with catalogue of a Loan Exhibition, 1911, of 236 Prints. *Reproductions of the Representative Prints included in the Exhibition, in colors and plain.* 4to. cloth back, uncut. N. Y., 1913.

Limited issue from the De Vinne Press. A remarkable showing of the finest prints from many private collections in New York catalogue by an expert.

41. HARUNOBU. KURTH (DR. JULIUS). Suzuki Harunobu. 53 *plates illustrated, the frontispiece in colors.* Tall 8vo. silver boards, cloth back. Munich. 1910.

Long out of print, and very rare, the most difficult to procure of all the Kurth books. (See under Harunobu in the Bremen Museum prints the IDENTICAL PRINTS USED BY KURTH TO ILLUSTRATE THIS WORK.)

42. HARUNOBU: "MEMORIAL EDITION." 124 Selected Harunobu Prints with sketches issued in commemoration of Harunobu's 150th anniversary. *Colored frontispiece and* 123 *reproductions.* Sm. folio, beautifully produced in Tokyo by Zokei Shoin, about 1915.

Very rare, only one copy previously sold at auction within our knowledge.

43. HARUNOBU'S FAMOUS BOOK. "Occupations of the Pretty Women of the Yoshiwara all over Japan." Printed and published in Japan about 1912, the blocks made by Otsuka and sold by Hayashi. 5 vols., sm. folio. Tokyo, about 1912.

A reproduction of one of Harunobu's most beautiful books containing about 175 colored plates each the standing or seated figure of a woman in the lovely rose color, blue, heliotrope, and black used by Harunobu when he first began color printing.

44. HAYASHI COLLECTION OF JAPANESE PRINTS. Collection Hayashi, Dessins, Estampes, Livres Illustres du Japon. Paris, 1902. 4to, wrappers, uncut.

The famous Hotel Drouot Sale. 1797 lots are described, there is an index of artists and the catalogue is profusely illustrated, some in brown tints. It is recognized as one of the great Japanese Print collections and the catalogue is in demand on account of the accuracy of descriptions, illustrations and biographical sketches, measurements, etc.

45. HIRAKAWA COLLECTION. American Art Galleries. 1917. *Illustrated fully.* 8vo, wrappers.

Priced in ink; the Toyonobu at $1,200 being the record price for a Japanese print at public sale in this country at that time..

46. HIROSHIGE. By Yone Noguchi. 20 *plates including colored frontispiece and another, dated signatures and seals.* Sq. 8vo, limp boards printed in Japan in native fashion on fine paper, cloth case. New York, 1921.

47. HIROSHIGE'S TOKAIDO IN HALF BLOCK COLOR PLATES. Including the snow and rain prints, etc. Rare form and valuable for reference. Bound in a volume. Obl. 8vo.

48. HOKUSAI. Fugaku Hiyaku-Kei; or, a Hundred Views of Fuji. Introductory and explanatory prefaces with translation from the Japanese and descriptions of the Plates by F. V. Dickins. *Two double-page plates.* 8vo, limp boards. London, 1880.

EXCESSIVELY RARE, ALMOST UNKNOWN. Presentation copy from the Publishers. The only English translation of Hokusai.

49. HOKUSAI. By C. J. Holmes. 20 *plates of Waterfalls, View of Fuji, etc.* Sm. 4to, boards, uncut. London, 1899.

No. 1 of the Artist's Library edited by Laurence Binyon.

50. HOKUSAI. Von F. Perzynski. 6 *colored plates and* 97 *text illustrations from famous series of Hokusai, his books and other work.* Tall 8vo, limp cloth. Bielefeld, 1904.

Scarce monograph on Hokusai. The first German monograph on a Japanese subject.

51. HOKUSAI. Hokusai. Par Henri Focillon. 24 *full-page plates.* 8vo, wrappers. Paris, 1914.

52. HOKUSAI. Hokusai, par Edmond de Goncourt. *Portrait of Hokusai by Oyei.* 8vo, wrappers. Paris, 1916.

An important monograph on Hokusai with a complete list of his works and descriptions.

53. HUISH (MARCUS B.). Japan and Its Art. 231 *illustrations including 6 color plates, and Index.* 8vo, decorative cloth, gilt top. London, 1912.

The third (and best) edition enlarged by an authority.

54. HUNTER (F. W.) COLLECTION. Walpole Galleries. 1919. 150 *prints, all illustrated.*

Priced in pencil. One of the fine collections recently dispersed.

55. IKEDA COLLECTION SOLD IN PARIS. Estampes, Dessins, Livres Illustres, Peintures et Objects d'Art du Japon et de la Chine. Hotel Drouot, 1910. *Illustrating 60 very fine prints, Sharaku, Choki, Yeishi, etc.* Tall 8vo, pictorial wrappers. Paris, 1910.

207 of the 334 lots describe Prints.

56. JAPANESE COLOR PRINTS. Album of Old Japanese Prints of the Ukiyoye School. Reproduced from the Collection of Kenichi Kawaura. Folio in the original Japanese portfolio. Tokyo. Yoshizawa & Co., 1919.

REPRODUCTIONS OF 425 of the rarest and finest examples in Japan. The foreword by J. S. Happer, who writes: *"Here one may study prints rarely offered for sale. Besides many famous prints there are many which have never previously come under my observation, a fact which in a measure attests their rarity."* THE EDITION WAS LIMITED TO 150 COPIES ONLY and under each print. ALL ARTISTS, TITLES, DATES, MEASUREMENTS AND OTHER DESCRIPTIONS ARE IN ENGLISH. The large volume enables many of the prints to be reproduced almost to size.

57. JAPANESE DRAMATIC PRINTS. The Artists of the Japanese Theatre. A Collection of 300 Theatrical Pictures done by the Ukiyoye Artists from Moronobu to Yoshitoshi, with biographical sketches (in Japanese). Compiled by Yamamura and Machida. 4to, pictorial cloth, gilt. Tokyo, about 1916.

With index of the artists (Japanese); the reproductions of 300 of their prints make up a notable volume, every name being represented. Sharaku, Buncho, Shunsho and his school, Moronobu and other primitives in lacquer prints, rare diptychs and triptychs, etc.

58. JAPANESE PRINTS: SALES CATALOGUES: Sato Collection, 1916; Kehler Collection, 1918; Bunkio Matsuki; Dr. J. C. Webster and W. P. R. Southern; both 1920; and a sale of Jan., 1921. *All illustrated.* 5 pcs. Anderson Galleries, 1916-20.

The catalogues made mainly by Mr. B. Matsuki, whose authority as an expert is unquestioned, and whose sympathy with prints and love of beauty make his catalogues among the best.

59. JOLY (H. L.). ASSOCIATION COPY. Legend in Japanese Art, Historical Episodes, Legendary Characters, Folk Lore, Myths, etc. *More than 700 illustrations, including 16 full-page color plates.* 4to, gilt top. London, 1908.

Invaluable for reference, its alphabetical arrangement lending itself to easy and rapid consultation.

INSERTED IS A SIGNED PAGE OF JOLY'S MS. with many corrections and changes. *"This is a page of the original copy as sent to the printer.—H. Joly."*

60. JOLY (HENRI L.) AND TOMITA (K.). Japanese Art and Handicraft. An illustrated record of the Loan Exhibition in aid of the British Red Cross, 1915. (2415 Objects were secured from the finest private collections.) 170 *plates reproducing hundreds of Color Prints, Lacquer, Metal Work, Swords and Fittings, Pottery, Enamels, etc.* Thick 4to. half morocco, gilt top. London: Yamanaka, 1916.

Limited edition, No 46 of only 175 printed with some plates in color. 155 color prints are listed; the finest illustrated on 38 plates, and brief biographies are given of the artists. Only a national crisis could have brought together in one exhibition so many excessively rare and beautiful pieces giving the purchaser of the volume the benefit of a rarely valuable work of reference.

NOS. 61-119 SOLD ON SATURDAY NIGHT AT 8 O'CLOCK IMMEDIATELY PRECEDING THE SECOND SESSION OF THE JAPANESE COLOR PRINTS FROM THE BREMEN MUSEUM

61. KORIN UND SEINE ZEIT. Von Dr. Perzynski. 34 *full page and many text illustrations after the work of this famous Japanese painter.* 12mo. boards, gilt top. Berlin. 1907.

62. KROPP (ERNST—Munich). Sale catalogue of his collection of Japanese Color Prints sold in Munich, Nov., 1910. 140 lots (descriptions in German). 32 *fine plates reproducing* 40 *prints.* Tall 8vo. wrappers. Munich. 1910.

63. KURTH (DR. JULIUS). Der Japanische Holzschnitt. 75 *illustrations and* 100 *facsimile signatures, with key.* Tall 8vo. boards. Munchen, 1911.

64. LEMOISNE (ANDRE). Japanese Miscellany From the Gazette des Beaux-Arts. Illustrated excerpts from the Beaux-Arts, bound up with the original covers, including "Les Primitifs" (April, 1909); Outamaro (March, 1912): Yeishi, Choki, Hokusai; Toyokuni et Hiroshige; L'Apogee de le Gravure Japonaise, Kiyonaga et Sharaku: et Les Premiers Maitres de la Gravure en Couleurs au Japon. Tall 8vo, cloth. Paris, 1909, etc.

Very rare articles, now practically unprocurable, taken from the Gazette by Mr. Church and bound for his Japanese Collection. They are beautifully printed, the full page plates being on Japan paper.

65. LEMOISNE (P. A.). L'Estampe Japonaise. *Illustrated with* 32 *plates reproducing* 48 *prints.* 8vo. Paris, n. d. (ca. 1914).

66. MacCAULEY (CLAY). Hyaknnin Isshu (Single Songs of a Hundred Poets) and Nori No Hatsu-Ne (The Dominant Note of the Law). Literal Translations into English, with renderings according to the Original Metre. Sm. 8vo, gilt top. Yokohama. 1917.

Hokusai has made this series famous to collectors by his series of prints "Hundred Poets"; the poems are arranged here in alternate pages of Japanese and English with literal renderings and notes.

67. MANOS (GREGOR). Japanische Franholzschnitte, Gemalde. Handzeichnungen, Bucher. Auktion in Munchen, June, 1913. 137 lots. 10 *plates reproducing* 35 *prints.* Tall 8vo, wrappers. Munich, 1913.

68. MANZI COLLECTION OF JAPANESE PRINTS. The Paris Sale Catalogue, Feb. and Nov., 1920, and Nov., 1921. 43 *very rare prints illustrated.* 3 parts, tall 8vo, wrappers, 658 lots. (Part I). 832 lots (Part II); 1097 lots (Part III). (3 pcs.)

3.50

69. MATSUKI (BUNKIO) SALE, 1908. The sale listed nearly 200 Japanese Color Prints, illustrated with rare Harunobu, and an important Toyonobu. 8vo. American Art Galleries, 1908.

2.50

70. MAY (FREDERIC) COLLECTION JAPANESE PRINTS. Catalogued and with foreword by F. W. Gookin. Tall 8vo. American Art Galleries, 1918. Partly priced.

1-

One of the most important collections ever dispersed, 1297 lots are listed, Hiroshige's "Bow-Moon," Harunobu's "Marriage Ceremonies," Hokusai's "Chie No Ume." the books of Utamaro, "Sea-shells," "Flowers" and "Birds" being among the excessive rarities.

71. METZGAR (J. D.) COLLECTION. American Art Galleries, 1919. Wrappers.

1-

1243 lots mainly Hiroshige. 23 plates illustrating 88 fine Hiroshige prints. PRICED.

72. MILLER (DR. R. S.—of Kobe, Japan). Sale catalogue of Japanese Colour Prints. 525 lots. 18 *plates reproducing* 38 *prints.* 8vo, wrappers. London: Sotheby, May, 1911.

3-

Priced and named. Included a fine collection of Hokusai.

73. MOSLE COLLECTION. Oeuvres d'Art Japonais: Armures, Armes Diverses, Laques, Etoffes, Estampes. Introduction de Henri Joli. 204 *superbly produced plates in colors, illuminated with gold, and plain.* 2 parts, folio, sheets laid in Japanese-fashion portfolios. Leipzig, 1914.

52.50

No. 77 of 200 copies only of the Edition de Luxe. M. Mosle selected the Japanese Prints, Lacquer, Arms, etc., from his great collections using the numbers of his 1909 catalogue. 130 Japanese Prints are listed, and many of them illustrated on 63 magnificent folio plates. The collection was very strong in primitives, Sharaku, and Kiyonaga. Two of the plates are colored by hand by a Japanese artist.

74. MORRISON (ARTHUR). The Painters of Japan. 125 *large and fine plates, many in colors.* 2 vols., folio, uncut. New York, n. d. (1911).

32.50

Kiyonaga, Toyohiro, Yeishi, Hokusai and others are illustrated in the chapter relating to prints and many painters never before treated of in previous works are fully dealt with. VERY RARE.

75. MORRISON (ARTHUR). Exhibition of Japanese Prints. *Illustrated catalogue*, with Notes and Introduction by Arthur Morrison. 268 numbers, of which 59 are illustrated. 8vo, cloth, two plates cut away and two others cut from pages. London: Fine Art Soc., 1909.

8.

A valuable monograph by one of the greatest authorities, with his biographical sketches of the Japanese Artists. 20 of Sharaku's plates are illustrated.

76. MORRISON (ARTHUR). Exhibition of Japanese Prints. Illustrated catalogue with notes, biographical sketches and introduction by Arthur Morrison. 195 lots of which 17 *are illustrated* (4 pp. of plates missing and 1 cut away), *one in colors*. 8vo. London, 1910.

6.

A valuable work of reference by a noted authority.

77. MUNSTERBERG (OSKAR). Japanische Kunstgeschichte. Zweiter Teil. *Over 500 illustrations, some in colors.* Roy. 8vo. Braunschweig (1905).

21.

Architecture. Lacquer, Bronzes, Masks, Woodcut, Prints, Arms, Inros, Netsukes, etc.

78. MUNSTERBERG (OSKAR). Part III, 1907. Equally fine and very rare.

17.

79. RITCHIE (H. A.). Sale catalogue of Japanese Colour Prints. 182 lots. 12 *plates reproducing* 21 *prints*. 8vo, wrappers. London: Christie. March, 1910.

5-

Priced and named.

80. ROUART (ALEXIS). Japanese Color Prints. Sold at the American Art Association. Feb., 1922. 999 lots. *Illustrated.* 8vo, wrappers. New York, 1922.

16-

81. SALE CATALOGUE. Collection K. T. Estampes Japonaises. . . . vente a l'Hotel Drouot. Fevrier, 1910. 178 lots. 26 *plates reproducing* 79 *prints*. Tall 8vo, board cover, unbound. Paris, 1910.

6-

82. SALE CATALOGUES. Japanese Colour Prints representative of the Principal Artists . . . a number of fine Surimono and Chinese Paintings on silk. 397 lots. 30 *plates reproducing* 49 *prints, etc* 8vo, unbound. London: Sotheby, June, 1911.

6-

83. SALE CATALOGUE. Japanese Colour Prints, Surimono and Books, including Chinese Drawings. 449 lots. 12 *plates reproducing* 34 *prints*. 8vo, wrappers. London: Sotheby, June, 1912.

2.50

34. SALE CATALOGUES. Japanese Colour Prints, Choice Surimono, Original Drawings by Hokusai and others, Illustrated Japanese Books, etc. 375 lots. 21 *plates reproducing* 61 *prints*. 8vo. wrappers. London: Sotheby. June. 1913.

35. SALE CATALOGUE. Japanese Colour Prints, Surimono, Books and Original Drawings . . . the property of Basil Stewart, H. T. Thomas and others. 647 lots. 12 *plates reproducing* 33 *prints*. 8vo, wrappers. London: Sotheby, May and June, 1920.

36. SALE CATALOGUE. Chinese, Thibetan and Japanese Works of Art, Books and Colour Prints . . . the property of Col. Waddell, H. W. Silcock and others. 388 lots. 7 *plates reproducing* 16 *objects and prints*. 8vo. wrappers. London: Sotheby, November, 1920.

37. SALE CATALOGUE. Japanese Color Prints, Surimono, Books, Drawings, etc., the property of W. Getting, Sir Frank Swettenham and others. 562 lots. 3 *plates reproducing* 12 *prints*. 8vo. wrappers. London: Sotheby. October, 1920.

38. SALE CATALOGUE. Japanese Colour Prints, Illustrated Books and Albums of Drawings, Chinese and Corean Drawings, Works of Art, etc., the property of Arthur Morrison, Sir E. T. Backhouse, etc. 364 lots. 3 *plates reproducing* 12 *prints*. 8vo. wrappers. London: Sotheby, April, 1921.

39. SCHRAUBSTADTER SALE, American Art Galleries. 1921. 931 *lots, fully illustrated and with index*. Priced.

90. SEIDLITZ (W. VON). History of Japanese Colour-Prints. *Profusely illustrated*, 16 *plates in color and* 79 *in black and white*. 4to, cloth. London, 1910.

THE BEST EDITION, with index, list of signatures and key, artist's signatures and much valuable information.

91. SEIDLITZ (W. VON). Geschichte des Japanischen Dresden Farbenholzschnitts. (History of Japanese Colour-Prints.) 109 *plates in black and white and* 16 *in color, mainly from famous French collections of the great prints of Japan*. Sq. 8vo. 1910.

An accepted authority, beautifully produced with a valuable list of signs which make up the names of the artists (and English translations). The second German edition, but long out of print and much rarer than the English translation.

92. SEIDLITZ (W. VON). Les Estampes Japonaises. Par W. de Seidlitz. Traduction de P. A. Lemoisne. 4to, gilt top. Paris, 1911.

The French edition of von Seidlitz with 16 color plates and 133 in black and white. Valuable as containing nearly twice as many plates as the English translation.

93. SHARAKU. KURTH (JULIUS). Sharaku. 87 *plates and* 3 *in colors of Sharaku and the artists influenced by him.* 4to. boards, silk back (a little worn at top). Munich. 1910.

VERY RARE. An accepted authority. (See under Sharaku in the Bremen Museum Prints FOR THE IDENTICAL PRINTS USED BY DR. KURTH TO ILLUSTRATE THIS VOLUME.)

94. SPAULDING (WM. S. AND J. T.) COLLECTION. Catalogue and foreword by F. W. Gookin. *Fully illustrated.* Tall 8vo. Amer. Art Galleries, 1921. Partly Priced.

The Spaulding Collection is known as unrivalled, and many duplicates of the prints which give their collection such unique distinction are illustrated and were sold here.

95. STEWART (BASIL). On Collecting Japanese Color-Prints. Being an Introduction to the Study and Collection of Color-Prints. *Illustrations, the frontispiece in colors.* 8vo. New York, 1917.

Written for the amateur collector with keys to signatuers, and valuable hints. Already out of print and scarce.

96. STEWART (BASIL). Japanese Colour-Prints and the subjects they illustrate. a Guide for the Collector and Student. *Illustrated mainly from the Author's collection in 6 plates in color and 65 in black and white.* Sq. 8vo. half morocco. gilt top. London. 1920.

Written primarily for the beginner, with a view to assistance in identifying prints, with signatures and marks described.

97. STRANGE (E. F.). Japanese Illustration: a History of the Arts of Wood Cutting and Color Printing in Japan. *Profusely illustrated, including 8 plates in color.* 8vo, gilt top. Lond., 1897.

Very rare. FIRST EDITION of the first English book on Japanese Color Prints, beautifully produced by Whittingham at the Chiswick Press.

98. STRANGE (EDWARD F.). Japanese Illustration: a History of the Arts of Wood Cutting and Color Printing in Japan. *Profusely illustrated, including 8 plates in color.* 8vo, gilt top. First published in 1896, and the first English book on Japanese Prints. Lond., 1904.

Very rare. Second edition revised and enlarged.

99. STRANGE (E. F.). Japanese Colour-Prints. 84 *plates, tables of signatures translated, Chronology, etc.* Small 8vo. London, 1913.

Indispensable for reference and an authoritative work for the collector. The Fourth Edition with additions by H. Inada.

100. [STRANGE (E. F.)] Tools and Materials illustrating the Japanese Method of Colour-printing, description of a collection exhibited in the Victoria and Albert Museum. *Illustrated.* 8vo. wrappers. pp. 22. London, 1913.

101. STRANGE (E. F.). HARMSWORTH (R. LEICESTER). Japanese Colour Prints. Loan Exhibition at the Victoria and Albert Museum. 23 *full-page plates.* 8vo. wrappers. Lond., 1913.

Very strong in Primitives. Catalogue compiled and descriptive notes by E. F. Strange, a recognized authority and the author of works of reference.

102. STRANGE (E. F.). The Color Prints of Japan, an Appreciation and History. *Plates, some in colors and chronological list of artists.* 12mo. limp leather. London, 1914.

103. SWETTENHAM (SIR FRANK). Sale catalogue of Japanese Colour Prints, Surimono and Illustrated Books. 1036 lots. 35 *plates (one lacking) mainly full-page.* 8vo, wrappers. London: Sotheby, May, 1912.

Priced and named.

104. TAJIMA (SHIICHI). Masterpieces selected from the Ukiyoye School: with brief History of the Development of the School, Biographies of the Artists, and Critical Descriptions. 5 vols., folio, decorated silk covered boards: each volume laid in silk covered portfolio, with ivory thrusts, gilt tops. Tokyo, 1907-1909.

Limited edition, superbly produced, the 170 full-page plates mainly in the size and in the colors of the originals, the primitives illuminated in gold and on gold grounds, the thin cover sheet in each case having the Artist, Title, Size, Number of Blocks (or colors) indicated. This work was produced by the Shimbi Shoin of Tokyo, now becoming celebrated for the typography and care used in making beautiful books. There are in addition to the color plates, hundreds of text illustrations equally interesting. Among the former are examples from the Imperial Treasures, from the Rarest Collections of the Noblity of Japan and from many private collectors. "A Group of Dancing Girls" conveys such a sense of beauty and rhythm as to be almost unbelievable; the "Beautiful Girl and her Maid" by Moronobu, another by Moromasa; Choki's "Beauty Perfuming Her Clothes" is from the Imperial Treasures; Mr. Happer's Kwaigetsudo "Maid Dressing Her Lord's Hair" is reproduced: Kiyonaga's "Beauty Facing the Wind." Toyonobu's "Beauties and Fire flies"; Harunobu's "Women and Iris"; a triptych by Shumman, "Yuranosuke Playing Blindman's Buff With Girls" is an almost unknown rarity; Hokusai's "Beauty After Bathing" is from Baron Iwasaki's collection: two triptychs by Utamaro "On and Under Ryogoku Bridge"; and many others as rare and beautiful are reproduced in full size in colors.

105. TOYOKUNI. SUCCO (FR.). Toyokuni und seine Zeit. 6 *plates in colors and* 172 *in black and white.* 2 vols. 4to, wrappers. Munich, 1913-1914.

Very valuable for reference owing to the quality and range of the illustrations.

106. TOYOKUNI. SUCCO (FR.). Toyokuni und seine Zeit. Part II. 19 *plates.* 4to, silk cloth. Munich. 1914.

Very valuable for reference owing to the quality and range of the illustrations.

107. TUKE (S.). Sale catalogue of Japanese Color Prints. 790 lots. 30 *plates, many full-page reproducing* 47 *prints.* 8vo, wrappers. London: Sotheby, April, 1911.

Priced and named. Catalogue of a famous collection.

108. UTAMARO. Outamaro, le Peintre des Maisons Vertes. Par Edmond de Goncourt. 8vo, wrappers. Paris, 1891.

With a complete catalogue of all his works, and descriptions.

109. UTAMARO. KURTH (DR. JULIUS). Utamaro. 56 *plates, ten in colors.* Thick sq. 8vo, boards. Leipzig, 1907.

Very rare, long out of print.

110. VAN DEN BROECK (E.). Estampes Japonaises . . . vente a l'Hotel Druot, Nov., 1911. 566 lots. 3 *plates.* Tall 8vo, wrappers. Paris, 1911.

111. VIGNIER AND INADA CATALOGUE. PRIMITIVES. ESTAMPES JAPONAISES PRIMITIFS, Tirees des Collections de MM. Curtis, Moreau, Gillot, Haviland, Comte de Camondo, etc. . . . et exposees au Musee des Arts Decoratifs 1909. Catalogue par MM. Vignier et Inada. Foreword by R. Koechlin. Folio, loose in portfolio as issued. Paris, n. d. (1910). Collated and perfect.

No. 63 of only 100 copies issued, initialled by Koechlin, AND NOW THE RAREST AND MOST SOUGHT FOR OF ANY OF THE PARTS OF THIS WORLD FAMOUS CATALOGUE GENERALLY ACKNOWLEDGED TO BE THE MOST SUPERB WORK OF ITS KIND EVER ISSUED. (OWING TO THE GROWING DEMAND ON THE PART OF THE COLLECTOR FOR PRIMITIVE EXAMPLES OF JAPANESE COLOR BLOCK PRINTING). 257 of these extremely rare prints are listed fully with measurements, etc., and illustrated on 64 plates, including 8 Kiyohiro 12 Kiyomasu, 7 Kiyomitsu, 9 Kiyonobu, 2 Kwaigetsudo, 19 Masanobu, 4 Moronobu, 1 Fusanobu. A former owner (German) has pencilled the names of the artist under each plate, and listed the illustrations alphabetically on a ms. sheet. THE FIRST VOLUME OF THE SERIES BY VIGNIER AND INADA WHICH WAS MAINTAINED IN PARIS FOR OVER SIX YEARS, THE PRINTS DRAWN FROM ALL THE FAMOUS COLLECTIONS OF PARIS. No such exhibition of Primitives had ever been shown previously.

112. VIGNIER AND INADA CATALOGUE. HARUNOBU, KORIUSAI. SHUNSHO: Estampes Japonaises, tirees des Collections de Doucet, Ducote, Haviland, Jacquin, Lery, Salomon, Vever, Vignier, etc. 102 *superb plates illustrating* 355 *prints of which* 20 *are in the colors of the originals, some of the plates in black and white illustrating from* 2 *to* 4 *examples, and with index of artists.* The foreword by Raymond Koechlin, and the text by Ch. Vignier and H. Inada. 4to, as issued loose in covers. Paris, n. d. (1911). No. 17 signed by Koechlin.

250.-

ONLY 100 ISSUED. ONE OF THE RAREST AND MOST SOUGHT FOR OF THE PARTS IN WHICH THIS FAMOUS CATALOGUE WAS ISSUED, and the most valuable reference work ever published owing to the splendid size and clearness of the reproductions, the exact size of the prints, their Japanese Publishers, and the French owner of the print at that time. The descriptions are full so that the print may be recognized. The catalogue describes in full detail 288 Harunobus, 160 Korinsai, 68 Shunsho, 45 Shunyei, 26 Shunko, 4 Shunjo, etc. COLLATED AND PERFECT.

The exhibition described is a part of the series of the Vignier and Inada catalogues and was maintained for over six years in Paris.

113. VIGNIER AND INADA CATALOGUE. YEISHI, CHOKI, HOKUSAI: Estampes Japonaises, Tirees des Collections de Doucet, Collin, Manzi, Gillot, Koechlin, Rouart, Vever, Vignier, etc. Exposee au Musee des Arts Decoratifs, 1913. 118 *superb plates illustrating* 405 *prints,* 15 *of which are in the colors of the originals, many of the plates in black and white illustrating from* 2 *to* 4 *examples, and with Index of the artists.* The forword is by Raymond Koechlin: the text by Ch. Vignier, J. Lebel and H. Inada. Folio, as issued loose in covers. Paris, n. d. (1915).

250.-

No. 111 OF ONLY 130 ISSUED, INITIALLED BY KOECHLIN, COLLATED AND PERFECT; A MAGNIFICENT RECORD MAGNIFICENTLY PRODUCED REGARDLESS OF EXPENSE, and the most valuable work of reference ever published on the subject, owing to the size and clearness of the reproductions, the exact sizes of the prints, their Japanese publishers, and the French owner at the time. The descriptions are full so that the print may be recognized. The catalogue describes in full detail, 29 Yeishi, 3 Yeisho, 8 Yeiri, 12 Reki-sentei Yeiri, 13 Choki, 29 Shunman, 18 Hokkei, etc., AND 255 HOKUSAI arranged chronologically according to his many signatures.

114. VIGNIER AND INADA CATALOGUE. Toyokuni, Hiroshige: Estampes Japonaises. Tirces des Collections de Bing, Collin, Doucet, Jacquin, Lebel, Javal Manzi, Sartigues, Vever, Vignier, etc. . . . Exposees au Musee des Arts Decoratifs, 1914. Catalogue par MM. Vignier, Lebel et Inada: foreword by R. Koechlin et Ch. Vignier. Folio, loose in portfolio, as issued, COLLATED AND PERFECT. Paris, n. d. (1921).

No. 99 OF ONLY 130 COPIES, initialled by Koechlin. A VERY FINE COPY OF THIS TRULY MAGNIFICENT WORK, listing 404 prints with measurements, publisher, full descriptions and the French Owner on 100 plates, 12 of which are in the exact color and size of the originals, including 10 Toyokunis, 10 Toyohiro, 20 Kuniyoshi, 19 Yeisen, 100 Hiroshige, etc. drawn from the most famous French Collections and dedicated to Jea Lebel who was killed in the Great War.

115. WALPOLE GALLERY SALES. The French Collection sold at Delmonico's, Jan., 1921. Catalogue and Foreword by F. W. Gookin. 692 *lots fully illustrated.* Priced.

One of the finest recent sales.

116. WALPOLE GALLERY CATALOGUES. 11 pieces, 1920-22.

All illustrated from many fine prints, and including Russell-Fenollosa, Rockwell II, Van Caneghem (one of the sales held at Delmonico's); and Part I of the Bremen Museum Sale (Part 11 being held simultaneously with Mr. Church's books at this time).

117. WATANABE PUBLICATION (JAPANESE). Celebrated Ukiyoye From the Earliest Times. The color blocks by Miata, Abe and Kono: made into a book by Fujikake and published by Watanabe in Tokyo, 1914. Folio, Japanese native binding in brocade, in portfolio, with ivory thrusts.

Very rare, apparently the first copy to be offered by auction. The color plates in full size of which there are forty (40) have the name of the artists added in English in ink, and are reproduced in perfection: there is also a plate of the printer and the wood cutter at work and 113 reproductions in black and white, all selected prints of great rarity and beauty.

118. WOODCUT PRINTING EXPLAINED. The process explained and illustrated from twenty blocks consecutively, necessary to produce the finished print. 12mo. wrappers. Shimbi Shoin Tokyo, 1916.

Very valuable for the amateur showing the order in which the color is applied, taking 20 blocks to produce the print here illustrated.

119. WORCESTER ART MUSEUM BULLETINS. 2 pcs., both having articles illustrated with the important prints there, 1915, 1919: Met. Museum Bulletin, 1918, with a similar article by Mr. Bosch Reitz. (3)

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Japanese Prints from the Bremen Museum including the identical prints used by Dr. Kurth in his Reference Works.

The Reference Library on Japanese Prints of Mr. F. Edwin Church, including the Vignier and Inada Catalogues, the folio work of Prof. Fenollosa printed in Tokyo in 1901, etc.

A large and fine Collection of Japanese Color Prints from Berlin.

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